THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

No. 10. [Entered at Stationers' Hall.] JULY 18, 1907. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

— THE —

Kinematograph & Lantern Weekly.

9 AND 11, TOTTENHAM STREET, LONDON, W.

Subscription.

6/6 per annum prepaid for copy sent weekly directly published.
America and Colonies:—1 dollar, 75 cents.

Advertising Rates.

Whole Page	... ...	£4	0 0	per insert.
Half Page	... ...	2	10 0	,,
Quarter Page	... ...	1	10 0	,,
Per Inch (Single Column)	...		7 0	,,

Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

All letters should be addressed

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

JULY 18, 1907.

On the question of the introduction of the kinematograph to the theatre, a suggestion which comes to hand from a correspondent may prove of value to exhibitors who have found it impossible to persuade theatre managers to instal a machine for entertainment purposes during waits. This gentleman opines that if the kinematograph is to be introduced to the theatre at all it will have to be through its powers as an advertiser. Once you have secured the instalment of an instrument to project animated advertisements, it would be much easier to ensure the further use of an entertainment program, for the income from the advertisements would probably pay for the amusement with something to spare. This is sound enough reasoning, though apart from the difficulty of persuading firms to adopt this form of advertising, which is admittedly expensive, one has to consider if there are enough intervals in the average play to permit of a program of animated advertisements (which would have to be of fair length to be remunerative), with the further addition of one or two amusement subjects. Add to this the doubt whether the comparatively conservative theatre manager desires to see his house approach in any way to a variety entertainment, and you have some idea of the difficulties which lie in the path of missionary efforts in this direction.

The suggestion is of value in another direction, however—there can be no doubt that the drawbacks attending attempts on the theatre are absent in the case of the music hall, and though it is true that it needs not an advertisement program to ensure the introduction of the bioscope to the halls, that is no reason why the existing installation should not be used to put more money into the pockets of the exhibitors and proprietors of the halls. It is indeed surprising that some of our leading music hall exhibitors, with their twenty, thirty, or forty halls, have not gone into business as advertisement contractors for the halls in which they exhibit. Even if the exhibition of 1,000 ft. of advertisement film only brought in £5 to the management, the exhibitor, apart from the profit he would expect on the transaction, might depend upon a little higher price for his show, owing to the greater use of the instrument. Further, the fact that the kinematograph was bringing, in in one direction, as much money as was being paid for it in another—that it paid for itself, in fact—could not but act to the advantage of the exhibitor, who is at present too frequently expected to provide a first class show for a sum which is really insufficient for the wages of a first class operator. Of course, the difficulty of securing constant advertising clients remains, but though, as we have said, the preparation of a special film must be comparatively expensive, among the large number of firms who now expend large sums on expensive but comparatively ineffective posters, there must be some of sufficient insight to see that a film would be much more effective as an advertisement.

There should be no difficulty in obtaining suitable subjects. Lipton for instance, would derive much more benefit from a film showing tea growing, picking, packing, shipping, etc., that thousands of pounds spent in posters declaring his tea is the best. Lever Bros. operations filmed at Port Sunlight would interest and popularise their products more than coupons and pages in our dailies, and Japan at Earl's Court photoed in living pictures would be a better advertisement than the expensive coloured posters which adorn our hoardings. It would also pay local manufacturers better to popularise their methods and works or their stores and shops by living reproductions of the real thing than many of the injudicous schemes of advertising they adopt.

The man who is going to make himself a name in the kinematograph business is he who is always ready to learn more about his business and is not above taking tips from his competitors. To these we suggest that the communication we publish elsewhere from an Italian correspondent contains much that should give English showmen "violently to think." This article is one of a series which we hope to publish from gentlemen, intimately acquainted with the film trade of their various countries, whom we have appointed to represent us on the continent. Incidentally we may say that these gentlemen will also be engaged in making the *Weekly* known to buyers of films, to the consequent benefit of advertisers in our pages. We have also commissioned Prof. W. H. Golding, who is touring through Ireland—taking in the Dublin Exhibition—to write up any matters of interest to lanternists and kinematographists which he may run across.

Will the question of "sole rights" in the film world become as great a factor in advertising and popularising living pictures as it has been in the talking machine trade? Undoubtedly the talking machine companies have proved veritable gold mines for professional singers and entertainers. Caruso, Melba, Ben Davies, Patti, Dan Leno and many others, have received huge retainers, and their records, being the monopoly of one company, have consequently been advertised and sold at greatly enhanced values. It is even said that many of them will eventually improve in price as time and the artistes disappear, and that a hobby akin to stamp collecting in its financial possibilities will thus be founded.

The methods of "our" industry are closely allied to those of the talking machine trade, in fact as closely allied as the senses of sight and sound must necessarily be. Many firms make both instruments, and some have combined the two in one machine. The leading members of the phonograph trade compel their factors and dealers to sell their records at certain prices by making them sign licenses before trading with them. Thus the particular firm's products reach the retailer at one uniform price. We have not yet reached that stage in the film trade, but it is to be hoped by the start of the season that a better understanding will be arrived at by our picture producers, and that the trade will see that the policy of pulling together for the common good is more helpful to the development and extension of the trade than petty bickerings and jealousies.

But we are straying from our subject—sole rights of producing living pictures of events, leading characters, etc. Undoubtedly it would be an advantage for many subjects to have an open field and no favour, as far as the camera man is concerned, but in many others it would be economical to restrict the number of photographers, or give "sole rights" to only one firm. To our mind, the fairest way would be to receive tenders for the right to photo and sell films of the particular subject, and allow that firm to charge what price for the subject they think will pay them best. If this were done it would undoubtedly cause the picture shows to be more largely advertised, as the managers and showmen would make "head lines" of the particular films and a healthy inquisitiveness would be cultivated among the public.

The developments which might ensue on the question are great. The sole right of reproducing one great actor in scenes from his plays would be a valuable asset. Fancy the worth of singing pictures of Spurgeon, Dr. Parker, Manning, Talmage, and other great preachers, with their actions in their own pulpits, if such could be obtained? General Booth, in one of his ecstatic appeals, surrounded by members of his world-wide army, or Dr. Clifford, as a passive resister, declaiming against the selling of his home. We could enlarge on suitable subjects until the paper was filled, but we trust sufficient has been said to show how important a question it is. We should like the opinion of others on the subject, and our correspondence columns are at their disposal.

That the manufacturers realize that already the WEEKLY has firmly established itself as the organ of the trade is evident by the fact that practically everyone has now booked an advertising space for a long period, and the opinion contained in a letter from one of them, who says "we appreciate having a medium which should appeal directly to the people we wish to reach, and shall look for a gradual improvement as support increases, as we think it ought," is, we believe, generally shared throughout the trade. We realize that the success already secured has been largely due to the support of our advertisers, and it will certainly be our endeavour to ultimately add to the value and interest of the paper by instituting new features and increasing the number of pages, as that support increases. Meanwhile those who have not yet booked a space should notice that the special terms offered to those who have supported the paper from the first will not be continued indefinitely.

If your local newsagent is unable to obtain the WEEKLY for you, you can obtain a copy regularly by post by sending 6s. 6d. to the office.

BRITISH MUSEUM

Reflections.

We are glad our reading matter is of such interest that our American, French, and German contemporaries "lift" it so freely. This is praise indeed, but we shall be prouder the next time they lift a whole page if they will acknowledge its source as the "Kinematograph Weekly" and not "our English contemporary."

* * *

Amongst the unpardonable faults of the showman is that of projecting a picture upside down, and yet it does still occur. We once saw the King standing on his head, kinematographically of course.

* * *

If this had occured in Germany with the Kaiser as the subject, would the policeman at the door have arrested the operator for "Lèse Majesté"?

* * *

That reminds our unveracious contributor of a personal incident which he alleges occurred to him in the land of lager. He was in Berlin on business, and posted a long letter to a lady. The next day his host informed him that he was "wanted" by the police.

* * *

He found, he says, a military looking person awaiting him, who asked if he had written the letter in question. "He then intimated that I was under arrest for lèse majesté. I was solemnly shown my unlucky letter and told that I had committed the horrible crime of putting the postage stamp, and consequently the effigy of the Kaiser, *upside down*. I tried not to laugh, and produced the silver coin which usually works wonders with an English policeman. The personage would have none of it. I then discoursed eloquently about the possibility of precipitating a European crisis, etc., and eventually paid a small fine.

* * *

"I am told the Germans stand at the salute and emit Hocks whenever a film is presented representing Wilhelm."

* * *

English audiences would rather emit (!) the kinematograph if such a thing were required over here, and managers would certainly omit it from their programmes.

* * *

During the visit of Mark Twain to this country, the joke as to his lifting the Ascot Cup underwent many modifications and at last, to tell the truth, became a little threadbare. Undoubtedly it was a joke with which everybody was acquainted, however, and in pursuance of our habit of telling the manufacturers how to run their business, we now want to know why none of them brought out a film showing Mark in the act of taking the cup? There were surely humorous possibilities in a subject of that kind.

* * *

Those of our readers who are in the habit of consulting the illustrated papers, must have noticed an operator in a cowl in pictures of the Oxford Pageant, and perhaps wondered which member of the trade had entered holy orders. The Gaumont Co., are responsible for this new departure and we gather from them that the monk in question is only one of a large number belonging to a distinguished fraternity in future to be known as "The Order of St. Elge."

We also hear that since Gaumont's manager, Mr. A. C. Bromhead, thus qualified for holy orders, a reverent and pious tone has prevailed at "Chrono House," and the lesser lights speak in subdued tones and wear heavenly expressions of sanctity when his reverence the Father Superior of the New Order is in residence!

* * *

At the same time we believe that if it came to a choice the Gaumont people, with most others, would plump for orders of the variety which are accompanied by a cheque.

* * *

Many readers have enquired the reason of the temporary muteness of our limerick manufacturer. As a matter of fact he is in a difficulty from which it may be in some reader's power to extricate him, by furnishing passable rhymes for Vitagraph, Hepworth and Urban. He has made the following effort with the former, which is printed solely as a warning:—

There was a firm starting with "Vita,"
Whose cash bags got tighter and tighter.
"The Haunted Hotel"
Brought in orders like—well!—
Geo. H's spirits couldn't be lighter!

* * *

It must be very flattering to the makers to have evidence of the use made of some of their subjects. Now and again one sees films which have first seen the light four or five years ago, and ought to have been discarded long since. What appears to be wanted is a film which will fall to pieces after the 500th projection or so!!

* * *

Come to our "Kinematograph Show and see Travel, Science, History and Salvation." Thus runs the advertisement board of one of our London Salvation Army depots. Our office boy wishes to know who took the pictures of the latter subject.

* * *

"The New Operating Box at the Alhambra should be labelled as such in good bold characters," says a correspondent. "It would prevent certain individuals leaving the refreshment bar hurriedly, trying to mount the ladder, and complaining of the horrid primitive conveniences of the Alhambra company."

* * *

On a certain wet day recently, a show was given to a crowd of one person at a seaside town. The speed of the operator was far above the record. Cannot a handle turning contest (restricted to non-members of the K.O.A.) be arranged?

The Gaumont Films of the Pageant are being shown at the Town Hall, Oxford. These are sandwiched between other animated pictures and variety turns. The views of the various scenes come out with a considerable amount of realism, though, of course, minus the element of colour.

At the Holloway Empire this week some excellent pictures aret being shown, on the bioscope, of the Finchley Fancy Costume Carnival, f which took place last week on behalf of the Finchley Cottage Hospital.

The program which Raymond's are giving at the Palace at Bristol opens with a series dealing with Switzerland. The life of prisoners on a French penal settlement is very interesting with its keen excitement and curious details. Pictures in the lighter vein deal with the Lady Cabdrivers, the Tell-tale Opera Glasses, and the Curate's Sunday School Outing, and a very interesting picture shows the life of a trotting horse from its "foalhood" to its entrance upon the racing track.

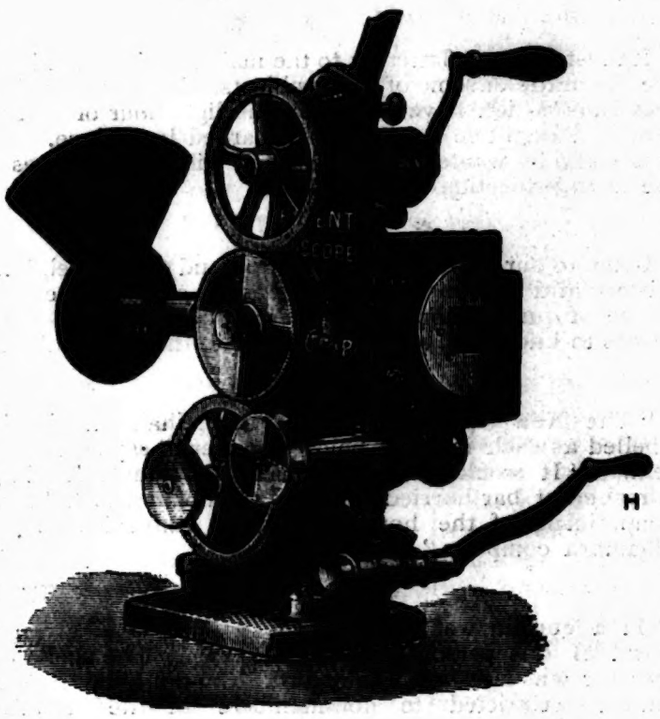
R. R. BEARD'S
Patent Perfect Projector.

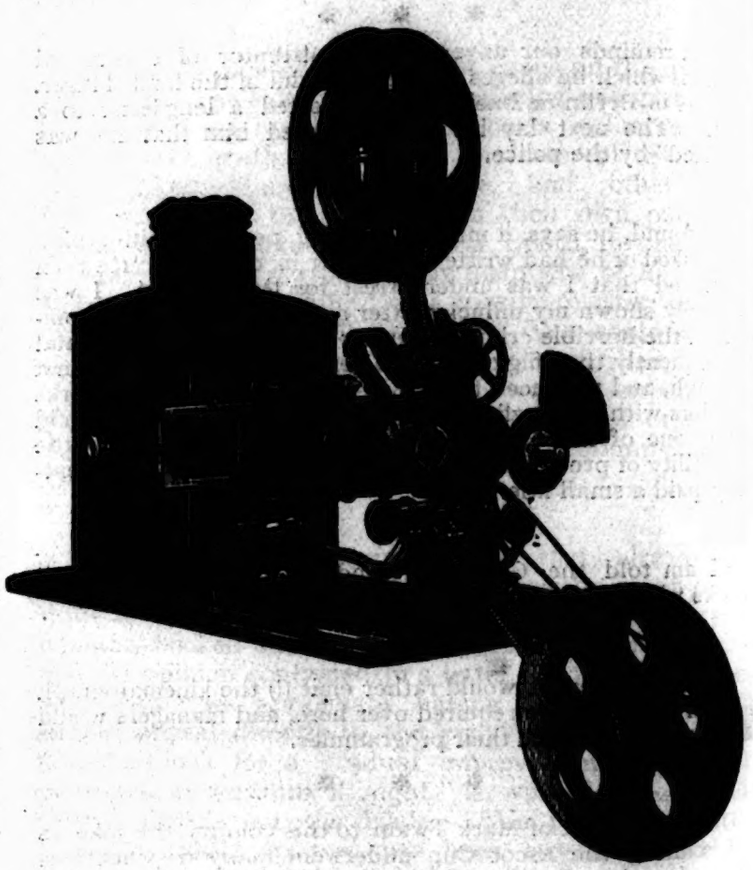
All the advantages of the ordinary Bioscope with the addition of many up-to date improvements—being the result of long and practical experience in scientific mechanics.

Every possible need of the professional exhibitor has been fully anticipated and provided for in this machine; whilst the workmanship and finish will stand the test of the most critical examination.

Press and Profession speak of the "Perfect Projector" as being most aptly named, proving as it does an instrument of precision, combined with durability.

After noting the very high finish and quality of material used in its construction, you will be astonished at the low prices charged, as compared with the prices of other machines of inferior make.





Price of Mechanism, with top arm, re-winding gear, and coiled wire belt, and Patent Automatic Light Cut Off	£18 18 0
Without Patent Automatic Cut Off	£16 16 0
Complete Machine as shown in second illustration above	£26 18 0

COMPARISON OF PRICES INVITED.

Fully illustrated Catalogue free on application. See also "KINEMATOGRAPH AND LANTERN WEEKLY," No. 9, pages 133-134.

R. R. BEARD & SONS,

10, TRAFALGAR ROAD, OLD KENT ROAD, LONDON, S.E.

Lightning Sketches.

No. 1.—R. R. BEARD & SONS.

The old-established business at 10, Trafalgar Road, Old Kent Road, has for many years been successfully conducted entirely by its founder, Mr. R. R. Beard, well known in the trade for his many ingenious devices that have made lantern shows efficient and easy of operation. Standard works on optical projection all contain details of Mr. Beard's celebrated oxygen regulator, and no work on the subject worth notice fails to recommend the use of this and other accessories devised by this prolific inventor.

But in naming instruments for use in lantern work, we by no means exhaust the number of appliances invented and manufactured by the subject of our sketch. Mr. Beard has devised tools and apparatus for use in other trades and professions, and his knowledge of mechanics, combined with scientific instincts, has led him to conceive ways and means of overcoming many difficulties, and making possible previously impracticable instruments. His wandering into other fields of research has indirectly proved responsible for improvements in instruments used in the lantern profession. To give but one example—the safe inhalation of oxygen by mine employees necessitated a regulator of very accurate precision, and Mr. Beard was not long in applying his knowledge to the problem envolved. A successful inlet arrangement was made by him and found to be of very certain action. The design proved easily applicable to his oxygen generator used for lantern work, and is accordingly fitted thereto, his latest pattern regulator being constructed with the improved valve embodied. By the instalment of this improvement with the oxygen regulator the life of the instrument is greatly prolonged, seeing that this fitment is reversible as regards the plug, which is actuated by lazy tongs.

Another of Mr. Beard's inventions is designed for purposes of advertising, and consists of a transparency capable of instantaneous transformation, that is to say, one set of wording or one design may be instantly dissolved and another set of wording or design made to take its place. Alternating electric currents bring about the desired result, but exactly how this is done we are not at the moment permitted to say. It will suffice to remark that our impression of the device is extremely favourable, and it is easily conceivable that the uses to which the invention may be applied are well nigh endless.

It can be used for instantaneous dissolving in an ordinary single lantern. It can, as already mentioned, be used for advertising signs and for many other purposes of a kindred order.

Questioning Mr. Beard on the state of the lantern trade as regards the sales of his specialities, we were answered that as far as he was concerned there was absolutely no sign of a falling off in orders. The demand for Regulators and Eclipse Carriers continued to be constant, despite the apparent diminution in ordinary lantern shows. We think the reason of this may be traced to the fact that entertainers find that by combining the projection of ordinary slide pictures with kinematograph pictures they are able to provide a show that is increasingly popular, due, no doubt, to the great variation that is thus obtained.

Mr. Beard is fortunate in having two sons who have now come into the business as partners with their father, and we understand that Mr. Percy Beard is to direct the kinematograph department, which, as far as we were able to see, bids fair to become a very important section. It would not be surprising news to us to learn that the business had been removed to more commodious premises and from the present more or less out of the way place to some part of the city.

We hope this extension will not be long in coming, as we consider the splendid reputation held by this firm justifies us in suspecting that when such a move is taken it will be one well advised and calculated to bring further success to this deserving firm.

Missionary Work on the Bioscope.

Last Friday the officers of the Missionary Society inspected the new film which has been taken during the last few months in China, by an expert, to illustrate the missionary activities of the Church in that vast country. The technique of the film is almost faultless, and the subjects have been chosen with considerable care. They are not just "got up" for the occasion, but give a fair representation of the actual work as it is carried on from day to day. A Hankow street is shown; narrow, dirty, crowded, and men come and go in front of the camera. A missionary is shown at work preaching in the street. Some listen, some pass on, some merely stare. In a few moments glimpses of medical work are shown. The patient is brought to the Men's hospital at Hankow, the doctor and a nurse come to the door, an examination is made and the poor man ultimately taken in to receive every attention. The operating-room is next shown, and then a Chinese nurse shows herself a mistress of the gentle art of bandaging. Turning from the medical work to the educaticnal, a panoramic view is given of the new schools in course of erection, and we see carpenter and mason and labourer all hard at work. It is a great delight to notice the happy faces of boys and girls as the former engage in very English fashion in a game of football and the latter in a way essentially Chinese in kicking the shuttlecock. The girl's High School at Hanyang evidently interested the operator. We see the girls drilling and then watch them as they gently swing to and fro to the chant of their lessons, repeating their tasks with their backs to the old wise-looking master. But there is another school, and we see on the screen a Theological class studying and in eager consultation with their leader. A pathetic interest attaches to the kinematogram which were taken of the boys in David Hill School for the Blind. The boys swing their dumb-bells, the blind musician plays the harmonium and sings, and the busy fingers ply their trade, as young men and boys make the basket work which has given the school quite a fame. This is a very brief outline of the new film which will be shown to the Queen's Hall audience on Monday, July 22.

Every member of the Kinematograph Operators' Association subscribes for a weekly copy of this Journal. We should be glad of changes of address or a post card (if on tour) saying where they will be the following week.

More Hints to Film Manufacturers.

People not in the business are apt to think that the question of new subjects for living pictures must be one offering considerable difficulty and tax upon the ingenuity of the film makers. This view appears also to be shared by a few people in the trade, whose bump of imagination is obviously very small.

As a matter of fact it needs but little reflection to see that the world is teeming with subject matter for the kinematograph, and that the difficulty, if any exists, lies more especially in arriving at a selection that shall please the public and at the same time prove of more than passing interest. To be more precise, it may be said that many a plot worked out and illustrated in other ways, would lend itself equally well for kinematograph treatment. Thus, some of the excellent compositions evinced in the pictorial art, contained in magazines and other publications of our times, should serve as hints to the maker of films. A single picture in a book, however cleverly designed, and however strong as regards suggestion of life, cannot be compared with the animation at once possible in a kinematograph production. Yet these necessarily inanimate pictures often contain suggestions worthy of further development and enlargement. Some of the comic journals abound with ideas capable of application to the kinematograph. As an example of pictorial humour eminently suited to the purpose indicated, one may mention the now celebrated series of cartoons issued by the *Morning Leader*, under the title of "Humours of History." These screamingly funny sketches have proved so popular that the publishers have decided to re-issue them in an album and in colours. This is not intended as an advertisement. We desire merely to point to them as one example of work served to the public in one form, which may be served up in another, and possibly, more effectual manner.

Incidentally we find this particular series of pictures drawn, as regards proportions and shape, exactly suited to the shape of the ordinary kinematograph picture.

Assuming that we make this series the subject matter for a series of new comics, we might make the following suggestions. The example before us is that entitled "The Burnt Cake Episode," A.D. 878, in which King Alfred is coming in for retribution for having allowed the cakes to burn during his thought wanderings about the offensive Danes. It needs but little imagination to conceive a good rendering of this subject, the pictures themselves providing the material and particular arrangement of the composition. The arrangements, however, may be varied to suit any extension—Opening scene, kitchen in the cottage of one Gurth, a swineherd: wife of Gurth busy making cakes: presently the disguised King makes his appearance, seeking temporary cover; the housewife, who extends sympathy and accommodation to the unknown visitor, evidently thinks one good turn deserves another, and so requests that her unknown visitor shall give attention to the cooking operations whilst she, the housewife, leaves the house for a few minutes. The cakes are now in good order on the hearth, and Mrs. Gurth leaves. Alfred is soon absent minded and is fully absorbed in his plans of operations against the troublesome Danes. The cakes (of course, abnormally large) are seen smoking and gradually becoming burnt. Enter Mrs. Gurth, who after directing poor Alfred's attention to his neglect, reprimands him in a manner uncouth, to say the least of it. The comicalities of the scene are exaggerated in a manner best done by the kinematograph, so that what tradition fails to hand down to the present generation the ingenuity of the film maker thus provides.

The album about to be issued by the *Morning Leader* contains no less than 160 pictures, which surely provides a mine of good things. Variations may be introduced by working the ordinary lantern in conjunction with the films. The original designs as they appeared in the *Morning Leader* may be made into ordinary lantern slides and coloured. These with their respective titles should be projected on the screen from the ordinary lantern. Another way would be to copy the originals by reduction to the kinematograph film picture. In this case a small negative, kinematograph size, could be made. This could be placed in the ordinary kinematograph printing machine and about ten feet of positive film printed. This introductory piece of film would show the scene stationary and inanimate upon the screen, and when the animated section followed the fixed picture would suddenly become animated. The staging of details and general surroundings should correspond as nearly as possible to the arrangements shown in the original sketches.

Firms who have at their disposal the means for adding speech and sound to their creations would do well to further embellish humours of history accordingly, so that the funny sayings and the tongue at that time could also be reproduced.

In the above we have hinted at but one source from which new creations may be re-issued with the fascinating element of apparent life. We leave to the reader's imagination the working out in detail of new additions of kinematograph science as may be applied to other already published pictures of the inanimate class.

The only **Independent** Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.

THE

Moving Picture World

AND

View Photographer.

The World Photographic Publishing Co.,

361, Broadway, New York.

Subscription—2 dols.—8/3—per Annum.

IMPORTANT.—We go to Press on Wednesdays and copies are supplied to the wholesale trade on Thursday mornings. All matter, or advertisements for insertion in current issue should reach our offices not later than the FIRST POST WEDNESDAY MORNING, and if proofs are required, not later than NOON TUESDAY.

Strolling Notes in Italy.

FROM OUR SPECIAL COMMISSIONER.

Rome, July 7th.

The more towns I go through in Italy the more I am astonished at the hold which the kinematograph has obtained on the people, who throng every show, be it in main thoroughfare or side street. This is, no doubt, partly due to the fact which I have generally observed, that the showmen spend a lot of money in advertising. This is evidently an extremely good investment. The vividly coloured posters of new films stand out on every hoarding in striking contrast to the unsightly advertisements of various other articles, and cannot help attracting the eye of the passer by, who, in nine cases out of ten, takes his way to the show advertised.

If we followed him we should, on reaching the kinematograph theatre in question, be ushered into a magnificent waiting-room, hardly inferior to the saloons of the most gorgeous of your West End theatres. There are mirrors on the walls for the benefit of the ladies, plush upholstered cushions to sit on, and several tables with newspapers with which to wile away the time. The room is beautifully lighted, and electric fans keep the air pure. From here we should, after paying for admission (seldom more than 20-60 cents.) proceed to the theatre itself, a spacious hall, the walls of which are covered with claret coloured paper, with many hangings to match. The most expensive seats are, quite rightly, at the back of the hall, raised so that their occupants can see over the heads of those in front. The floor is sloped gradually, so that everybody in the hall has a clear view of the sheet. A cloth border is hung round the edge of the sheet, in the manner recently recommended in your paper. The inevitable piano is hidden among the many folds of the side curtain.

When a bell is rung and the arc struck with a hiss—s—s, the show begins, and of this I must say that though the pictures are at first shown fairly well, during the second half of the performance the operators are generally making experiments in the unknown art of colour projection in a manner which does not speak particularly well for their knowledge of carbon trimming and manipulation according to voltages and ampères used, etc. The art of keeping crater, condenser, gate opening, lens, and centre of sheet in a straight line is also not mastered. This criticism does not apply to any particular show; the faults were common to over eight I personally witnessed.

In my travels I recently came across a mechanician who has gone in for the manufacture of the most important of the many machines necessary to the industry—I refer to the perforating machine. I inspected a machine in course of construction, and found it resembled a well known one already on the market, but after a short talk discovered it to be an improvement, with many additions. I am told an Italian kinematograph company is using the instrument with perfect satisfaction, but I need some personal experience of the instrument and its capabilities under various conditions before I can say more about it.

The Concert Artistes' Journal.

All about everything and everybody in the profession.

Write for specimen:

Heron & Co., Tottenham Street, W.

Miscellaneous,

Films for Sale, Situations Vacant, Etc.

6d. per line. Three insertions at price of two.

BUSINESS FOR DISPOSAL.

AN old established Entertainment, Lantern and Slide Business, doing a good trade, for disposal, owing to the illness of the Proprietor; no reasonable offer will be refused.—J. HOOPER, 33, Paris Street, Exeter.

SITUATIONS VACANT.

YOUNG MAN required for Kinematograph business Must have knowledge of apparatus, electric, and oxy-hydrogen, also the handling and joining up of films.—Apply, stating references and salary required, to Box No. 18, KINEMATOGRAPH AND LANTERN WEEKLY.

FILMS FOR SALE AND WANTED.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

20,000 Ft. of Films, 1d, 1½d., and 2d. per foot. Splendid subjects, as new.—REYNOLDS, 3, Lebanon Gardens, Wandsworth.

APPARATUS FOR SALE AND WANTED.

FOR SALE, surplus machine, Kamm's "Universe Projector," untarnished and as new; immediate cash £22, catalogued £28. Seen by appointment.—Apply in first instance to B.K.B., Box 21, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

GREAT BARGAIN.—Lecturer's Bi unial Limelight Apparatus (almost new, Oxygen Cylinder and Accessories, in strong box £5 or offer; also collection of Slides, plain 3d. coloured 6d. each, in sets or selection.—For particulars apply "KINSHASA," Churchill Road, Boscombe.

WANTED to sell, films (majority 1d. per foot), Kinematograph, Accessories. Camera, etc. List Free.—A. Cheetham, Silvograph Pictures, Rhyl.

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world; large detailed catalogue, 8d.—HUGHES, Brewster House, Mortimer Road, Kingsland, N.

FILMS LOST.

FILMS LOST.—Joan of Arc, coloured, 820 ft. Elge's old Passion Play. 750 ft., taken by operator, Alex. Sunderland, 5 ft. 2 in., dark, in Middies suit, I shall be thankful for information of same.—H. B. HURST, 22, Sadlergate, Derby.

SECOND-HAND MACHINES, ETC.

WALTURDAW, Ltd., Dean Street, London, W.C.

Gaumont's Professional Chrono Machine in good condition, £9.
W.T.C. Bioscope, nearly new, £14.
Lumiere Cinematograph, complete with sheet, limelight jet and 15 films, mostly coloured, £15.
Scientific Novelty Co.'s Cinematograph (new condition), £10.
Walturdaw Cinematograph, No. 1, second-hand, £16 10s.
Wrench's Cinematograph, £9.

WALTURDAW, Ltd., Dean Street, London, W.C.

VIEWS AND FILMS INDEX.

is the only representative weekly publication in America devoted to the

MOVING PICTURE BUSINESS.

Reaches all enterprising Vaudeville Theatres, Summer Parks, Managers of Moving Picture Shows and Showmen.

PUBLISHED WEEKLY.
Subscription price, 4 dollars (16/6) per year.

Films Publishing Co.,
36 East 23rd St., New York City, U.S.A.

The Gaumont Co.,

We are Fast Approaching our **400**th Consecutive

CHRONOPHONE PERFORMANCE

AT THE LONDON HIPPODROME,

Where HARRY LAUDER is still going strong.

We are prepared on behalf of HARRY LAUDER **to receive offers for the hire of this highly Popular Star Comedian's most favourite productions (of which we have the entire rights as *Chronophone Subjects* for Exhibition) in districts not affected by the Moss Stoll Circuits.**

The Armchair—A Perfect Sticker.

It is usual to enjoy the comfortable embrace of an armchair. but in this instance things are very different, for the man and the armchair won't part, despite the efforts of a railway engine, the drenching of a garden hose and the explosion of a bomb to separate them.

A film that will hang wherever shown.

No. 1645. Length, 560 ft. Price, **£9 6s. 8d.** net.

The Effects of Bad Wine.

A realistic take-off of a quiet, respectable citizen who has a fill of cheap liquor. He forgets his natural shyness and embraces an army of girls, which brings him into ridiculous and turbulent positions. He then wants to wipe off the face of the earth a tall, striking fighting man (about double his size), and ends up with a blood-thirsty desire to vanquish a bronze statue erected in the centre of the road to a past and dead military hero.

No. 1642. Length 230 ft. Price, **£3 16s. 8d.** net.

Wipe your Feet.

A genuine "top liner" of the first order. "Wipe your feet" on other poor set-offs and stick to Elge productions. You will then have a clean bill and good takings.

No. 1647. Length, 395 ft. Price, **£6 11s. 8d.**

The Winking Woman

The extreme of mirth and drollery.

No. 1629. Length 520 ft. Price £8 17s. 4d. net.

Ma-in-law goes to the Fair

Comic and fun that can't be outdone.

No. 1627. Length 555 ft. Price £9 5s. 0d. net.

A Humble Friend in Need

A Beautiful Drama.

No. 1632. Length 745 ft. Price £14 8s. 4d. net.

The Inlaid Floor Polisher

Must be seen to be appreciated.

No. 1649. Length 230 ft. Price £3 16s. 8d. net.

1600 YEARS OF ENGLISH HISTORY.

A great Feat. Unprecedented Success. Results beyond Expectations.

The Educational, Industrial, Political and Social History of England produced in film.

The greatest thing ever attempted.

The greatest thing ever accomplished.

NOW PRODUCED.

The Oxford Historical Pageant

Oxford, ye ancient mother of men.

Mark Twain at the Oxford Pageant.

Bury St. Edmund's Pageant

Bury, so closely associated with our religious life.

Romsey Pageant

Romsey, around whom raged scenes of mediæval chivalry.

It was at Romsey that Charles I. last rested on his way to execution at Whitehall.

We have the SOLE RIGHTS for the

St. Alban's Pageant

so closely connected with the stirring wars of the middle centuries and modern social life.

Much confusion and annoyance has been caused through advertising our extremely popular **"Good-Night"** film at various prices. Customers please note correct Price, **13s. 4d.** net.

"CHRONO HOUSE,"

5 & 6, SHERWOOD ST., (Back of the County Fire Offices) PICCADILLY CIRCUS, LONDON, W.

Telegrams— "Chronophone, London."

Telephone— 2450 Gerrard.

Loncon, Paris, Berlin, Barcelona, Milan, Moscow, and Cleveland, Ohio, U.S.A

Kinematograph Projectors as I see them.

By the Editor.

No. 6.—The "Professional Chrono."

The Professional Chrono Projector of the Gaumont Co., is without doubt one of the finest instruments that has ever been devised for the projection of animated scenes. For some years we had this model in constant use at our works and can therefore say something from practical experience.

It is weightier than most other machines on the market, and is therefore less portable, but the advantages gained by its weight far outweigh such considerations in other directions and the makers have designed a packing case which can be used as a stand when the instrument is in use, thus dispensing with the necessity of carrying about a tripod for the purpose. A general view of the complete instrument is shown in Fig. 1.

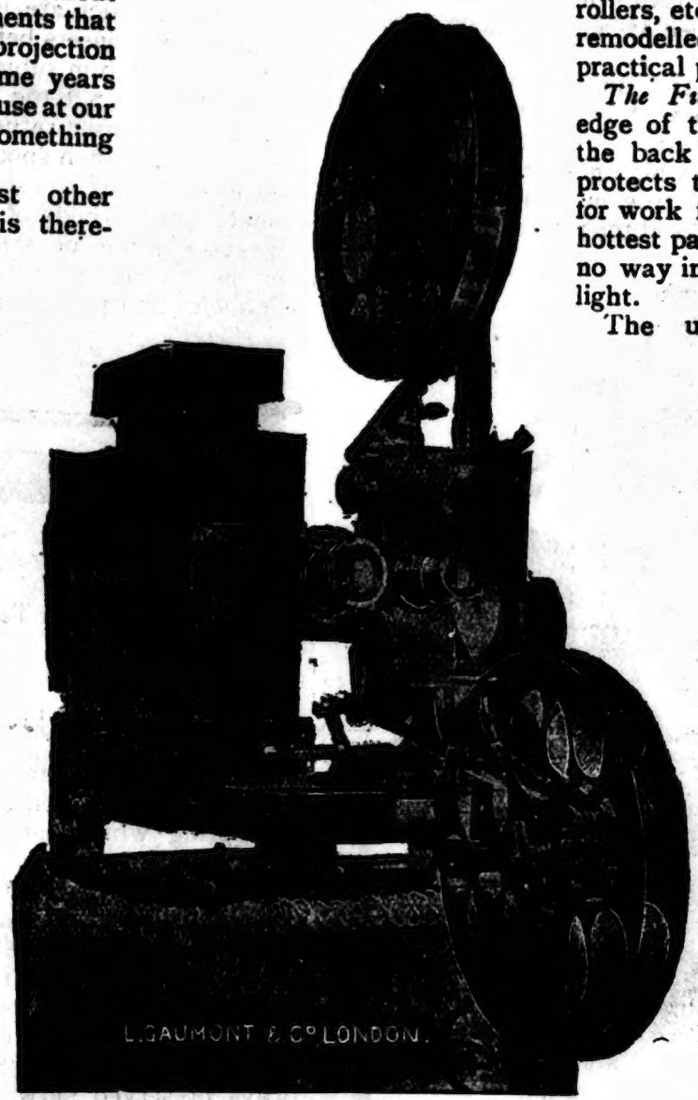


Fig. 1.—The Professional Chrono.

The frame and bearings and spool arms are solid steel castings, varnished black, and the frame is engine-turned behind. The shafts are stub steel. Those important organs, the sprockets and main gear wheels, are gun-metal, and are cut with absolute accuracy and regularity. The eccentric cone or striker is of burnished steel.

In a word we feel justified in saying that the construction, material, and workmanship are in every respect the finest which science, scrupulous care and long experience can produce. The mechanism appears to be made with the fineness of a watch, and therefore runs with the trueness and ease of a high-grade bicycle.

A hollow film trap is preserved throughout. When passing through the chrono the film travels from start to finish through a hollow track, no part but the extreme edges coming into contact with the machine. Thus, wear on the gelatine is prevented, so that the life of the film is indefinitely prolonged, and the production of fine longitudinal scratches, which so rapidly appear on the surface of films passed through machines not having the provision mentioned, is entirely eliminated. To ensure this, even the clamps which hold the film upon the sprockets are hollowed, as well as all rollers, etc., and the film trap has been remodelled on a novel and thoroughly practical plan.

The Film Trap. On the left-hand edge of the open trap will be noticed the back of the asbestos shield which protects the actual trap when closed for work from receiving the direct and hottest part of the light rays, while in no way interfering with the passage of light.

The upright clamps or runners, which grip the film when the trap is closed, are of burnished steel with rounded corners. They are supported and held in position by finely tapered, blue steel springs; but they are not in themselves springs and consequently have no sharp edge to tear or otherwise injure the film.

Any experienced operator will immediately recognise the vital importance of this point. The trap is the peculiar spot where the film must be gripped with just the right amount of tension to ensure steadiness without hindering its passage, and we consider that this new model film trap will enable a film to be run without sign of wear many hundreds of times more than with the ordinary knife-edge spring, which begin to cut into the celluloid almost immediately.

At the back of the trap is a bed consisting of two narrow strips of fine velvet, which also only touch the extreme edges of the film.

The Cam. The maximum rate of movement in the minimum of time, compatible with safety to the film, is obtained by a specially-designed Cam, made of burnished steel, and hollowed centrally so as to only touch the film at the edges.

This Cam also has a direct bearing on the steadiness of the projected image. We have found that horn, vulcanite, ebonite, and other materials all warp with the heat and friction, causing the picture to dance or shake on the screen; for this reason the makers have abandoned every material except steel, which, running true at

the start, will remain true, and so eliminate one more element conducing to unsteadiness.

The Rate of Periodicity or percentage of light against darkness upon the screen is very great with the Chrono and this without shock or damage to the films—because the Cam is revolving only on a small diameter, the minimum in fact which will achieve the intermittent motion.

The action is singularly gentle with the films, for instead of striking the film a really heavy blow with each revolution, as is the case with Cams of larger diameter, the movement may be described as a continuous series of soft pushes.

Here again also, we touch the question of injury to films. The warping mentioned above, of any material other than steel, causes the Cam to exert an unequal strain upon the film. A film which has been run on a machine, even minutely out of true in this respect, will be found to have regular breaks at the perforations, which

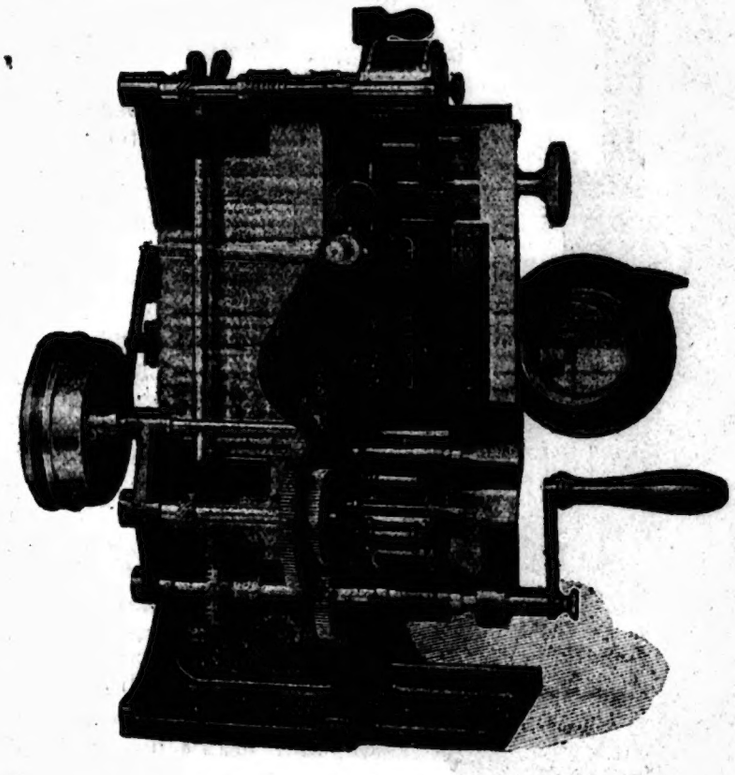


Fig 2. Professional Chrono Mechanism, with Spool Arms Removed.

very quickly develop into snaps and tears, and consequent interruptions to an exhibition.

The nature and action of the Steel Cam entirely prevents this.

Automatic Cut-off. Working on the well-known and sure mechanical principle of governors, or flying weights, is an automatic safety cut-off, which lifts directly the handle is turned, and falls again immediately the turning stops; thus, no matter what happens, the film is always protected from the light while at a standstill. This device is patented. An asbestos shield is fitted over the film trap to prevent heating of the gate during a long run.

Masking Device. Lens and film trap move together, and have a travel of fully one inch, or more than a whole picture. Thus a film can always be correctly masked no matter how far it may be out—masked, moreover, without altering the position of the picture on the screen and while the machine is working.

Pitch of Sprockets. Any make of film of the standard gauge can be run satisfactorily on the Chrono, the sprockets of which take any perforation of the usual four-hole per picture type.

This point calls for particular attention on the part of exhibitors beginning the business, there being machines on the market which are limited to a certain pitch of perforation, purchasers being consequently only able to use one make of film subjects. As in other models by this firm, there is not the least tension upon the perforations, which are used rather as guides than for traction.

Spool Arms. Each spool arm is held in position by a single fly-nut, and can be attached or removed in a moment from the body of the machine.

The re-winding or take-up arm is worked on the principle of a chainless bicycle; there is no cord or wire—simplicity and precision is the result.

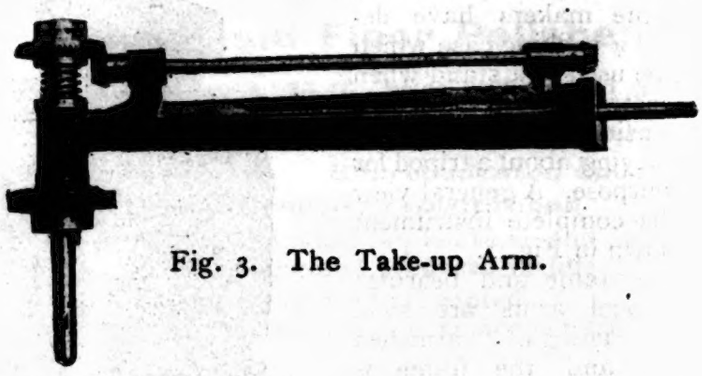


Fig. 3. The Take-up Arm.

The slipping-gear to compensate for increasing diameter of film as re-wound is at the elbow, and consists of a spring which can be tightened or loosened in a moment.

Supplementary Take-up Sprocket. Fig. 4, which is from a photograph specially taken for this review, shows the latest addition to the Professional Chrono. An extra sprocket-wheel has been fitted upon the take-up arm, which is actuated by a pair of bevelled wheels one being mounted on the spindle of the take-up arm, and the other on the spindle of the sprocket. A slack loop of film is always preserved between lower main sprocket and the supplementary sprocket, so that pull on the film, as it is wound upon the take-up spool, only extends to this supplementary sprocket; thus saving direct strain, which may otherwise occur under certain circumstances. This supplementary take-up sprocket aids regularity in operating the machine, as there can be no sudden pull upon the mechanism caused by jerky winding up of the film.

The Shutter works between lens and picture, whilst a translucent balance fan or fish-tail is attached, which helps to eliminate flicker.

The Spools are 14 inches in diameter, and carry 2,000 feet of film, or sufficient, with usual titles, announcements, etc., for a complete show without change.

The Lantern Lens is screwed into a flange attached to

the same plate as the animated projecting lens, consequently it is always on the same level as this latter, and the centre of light is always the same for both lenses. Every operator is aware that if his film should require masking to any extent, his arc light or jet must be raised or lowered in proportion, to find the centre lost in the masking movement; and, with the ordinary kinematograph, the consequence is that the two lenses, being practically never on the same plane, recentering or re-adjustment of the lens becomes necessary with each change from slide to film and film to slide. This awkward operation is saved with the Chrono.

Fig. 4. Supplementary Take-up Sprocket.

Sliding Base. A simple and efficient device for alternating from slide to film is the sliding base with locking movement. The Chrono is simply pulled backwards and forwards on a table sliding in grooves, and by turning a handle up or down is absolutely locked firm and rigid in each of the required positions. The lantern and light remain stationary.

A clamp is also fitted for fixing lantern in such a way as to prevent any movement of same once the light has been centred.

The Lantern is a new pattern, compact in form, without unnecessary bulk, but large enough to take the heaviest arc lamp, opening at both sides, made of strong Russian iron, extremely well constructed and neat in design; it is also comparatively light in weight. A (detachable) slide carrier of metal is attached to the front, and is moved backwards and forwards by little handles made of non-conducting fibre. This is for comfort in case of the lantern heating from a heavy current during a long run. A Russian iron cowl or cone to cover the light rays completes the lantern.

The lantern doors contain coloured glass windows, so that the light can be watched without opening the doors and dazzling the eyes.

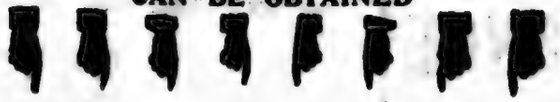
(This series to be continued.)

Readers will do us a favour by mentioning the "Weekly" in any communications with advertisers

WHERE THE

KINEMATOGRAPH & LANTERN WEEKLY

CAN BE OBTAINED



The Publishers,

E. T. HERON & CO.,

Tottenham Street, Tottenham Court Road, W.

City Agents { SOUTHWELL, 27, Ivy Lane, E.C.
BRETT, 5, Pilgrim Street, E.C.

DUNSCOMBE, 5, St. Augustines Parade, Bristol.
HOUGHTONS, LTD., 89, High Holborn, W.C.
FALLOWFIELD & SONS, 146, Charing Cross Road. W.C.
PANZETTA, & Co., 72, Charing Cross Road. W.C.
SANDHAM & Co., 92, Northgate, Blackburn.
HUGHES & SON, 59, Fenchurch Street, E.C.
MORLEY & COOPER, 271, Upper Street, Islington, N.
WILKIE, E W., 114, Maygrove Road, W. Hampstead, N.W
GREENLAND & Co., 50, High Street, Newport, Mon.
BAND OF HOPE UNION, 59, Old Bailey, E.C.
REDFERN & Co., 53, Surrey Street, Sheffield.
WALTURDAW Co., 3, Dean Street, High Holborn, W.C.
BUTCHER & SONS, Camera House, Farringdon Avenue, E.C.
VITAGRAPH Co. 10, Cecil Court, Charing Cross Road, W.C.
GAUMONT & Co., 5-6, Sherwood Street, Piccadilly Circus, W.
HEPWORTH LTD., 15-17, Cecil Court, Charing Cross, W.C
NEW BIOSCOPE Co., 5, Cecil Court, Charing Cross, W.C.
URBAN TRADING Co., 48 Rupert Street, W.
EDISON MANUFACTURING Co., 25, Clerkenwell Road, E.C.
NEWTON & Co., 3, Fleet Street, E.C
THORN & HODDLE, 151, Victoria Street, S.W.
TYLER, W., 48, Waterloo Road, S.E.
BEARD, 10, Trafalgar Road, Old Kent Road, S.E.
SERVICE Co., 292, High Holborn, W.C.
BRITISH OXYGEN Co., Great Marlborough Street, Manchester.
PATHE FRERES, 31, Charing Cross Road, W.C.

Wholesale Agents for the Colonies:—

Messrs. GORDON & GOTCH, London, Melbourne, Sydney, Brisbane Perth Wellington, N.Z., Christchurch, N.Z., Auckland N.Z., Launceston (Tas)., etc. (South Africa—Central News Agency, Ltd.)

Trade W Mark.

Now Ready:—

The Brigand's Daughter

806 ft. £13 8 8 Nett.

Also—

ORANGE PEEL

245 ft. £4 1 8 Nett.

AFTER THE FANCY DRESS BALL

345 ft. £5 15 0 Nett.

WILLIAMSON & CO.,

27, CECIL COURT, CHARING CROSS ROAD

LONDON, W.C.

Telegrams—Kinétogram, London.

PENCE per foot nett.

VITAGRAPH FILMS.

FOUR PENCE per foot nett.

For sustained interest and photographic excellence few of our recent successes can compare with

The Bandits

Or, AN ADVENTURE IN ITALY.

Copyright 1907 by THE VITAGRAPH COMPANY OF AMERICA.

A New, Sensational Film of the RIGHT KIND.

Two American tourists in Sunny Italy. In a rocky ravine they pause to admire the scenery. Through their field glasses we see (by a novel panoramic effect) a carriage approaching, drawn by four horses and containing a lady and a gentleman, also evidently tourists. Suddenly the peaceful scene changes to tragedy The carriage is attacked by bandits. The two Americans to the rescue. Exciting hand to hand conflict. Bandits routed. Lady rescued. A splendid film, fine photographically, with a rattling good finish.

Length 550 Feet.

The Slave, 550 feet. The Subject	£9	3	4	The Hero, 250 feet. The Subject	£4	3	4
Awkward Man, 300 feet. The Subject	5	0	0	The Spy, 485 feet. The Subject	8	1	8
Bunco Steerers, 425 feet. The Subject	7	1	8	Flat Dwellers, 400 feet. The Subject	6	13	4
How to Cure a Cold, 550 feet. The Subject ...	9	3	4	Retribution—or the Brand of Cain, 770 feet. The Subject	12	16	8
The Pirate's Treasure, 715 feet. The Subject ...	11	18	4	On the Stage, 715 feet. The Subject	11	18	4
Stolen Pig, 450 feet. The Subject	7	10	0	The Haunted Hotel, 500 feet. The Subject ...	8	6	8
A Horse of Another Colour, 425 feet. The Subject	7	1	8				

— ***All these Vitagraph Films are Winners.*** —

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

Vitagraph Company of America

10, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, Nassau Street. CHICAGO: 169, Randolph Street. PARIS: 15, Rue Saint Cecile.

Latest Productions.

Hepworth Manufacturing Company.

Royal Visit to Dublin	285 feet
The Tramps' Revenge	150 ,,
Swan Life on the Thames	200 ,,
A Modern Don Juan	350 ,,
The Madman's Bride	400 ,,
Her Friend the Enemy	350 ,,
That Fatal Sneeze	350 ,,
The Absent Minded Man	275 ,,
Never complain to your Laundress	500 ,,
The Man Who Could not Commit Suicide	275 ,,
Sister Mary Jane's Top Note	100 ,,
The New Dress	425 ,,
Milkman's Wedding	425 ,,
A Lovers' Quarrel	375 ,,
Kidnapped	250 ,,
The Fraudulent Solicitor	350 ,,
A Father's Vengeance	525 ,,

Pathé Frères.

The Smoking Chimney	314 ,,
Living Silhouettes	379 ,,
Cello' Player	180 ,,
Express Sculpture	330 ,,
From Barrel to Barrel	119 ,,
Poor Little Mites	297 ,,
A Kind Grandfather	790 ,,
Troubles of a Cook	330 ,,
Genevieve of Brabant	660 ,,
The Window Cleaner	230 ,,
Sham Beggars	148 ,,
Sambo as Footman	198 ,,
A Seaman's Widow	528 ,,
Drunkard in spite of all	445 ,,
Victim of Science	643 ,,
Chasing a Motorist	230 ,,
M. Fallieres at the Colonial Exhibition	545 ,,
Quick, I'm on Fire	412 ,,
The Magic Drawing Room	297 ,,

R. W. Paul.

The Cheaters Cheated	510 ,,
My Ladys' Revenge	520 ,,
The Tale of a Mouse	155 ,,
The Bothered Bathers	275 ,,
An Inhuman Father	420 ,,
Adventures of a Broker's Man	305 ,,
The Bookmaker	140 ,,
How a Burglar Feels	98 ,,
How to make Time Fly	300 ,,
Woman Supreme	212 ,,
Introduction Extraordinary	375 ,,

Charles Urban Trading Co.

Reedham Orphanage Displays ;—	
Boys' Fancy Drill	300 ,,
Girls' Drill, with Cymbals, Dumb Bells and Bar-Bells	300 ,,
Boys' Aquatic Sports	400 ,,
Babies' Drill with garlanded hoops	300 ,,
Carl Hagenbeck's Wild Animal Park	650 ,,
The Haunted Bedroom	250 ,,
Victoria Falls, Rhodesia	615 ,,
Opening of the Union Jack Club by H.M. The King	200 ,,
Display of the London Fire Brigade in Battersea Park, July 13th	
The Gipsy's Bride	430 ,,
A Stag Hunt in France	620 ,,
Too Stout	452 ,,
De Beers Diamond Mine, Kimberley	360 ,,
A Baffled Burglar	385 ,,
The Short-Sighted Cyclist	325 ,,
Life in a Water Butt	Scientific: 620 feet
Pond Life	,, 750 ,,
Giants and Pygmies of the Deep	,, 570 ,,

Cricks and Sharp.

Egg Harvest of Flamborough Head	430 ,,

The Gaumont Co.

The Adventures of a Bath Chair	550 ,,
The Effects of Bad Wine	230 ,,
The Armchair	560 ,,
The Oxford Historical Pageant	—
The Bury St. Edmunds Pageant	—
The Romsey Historical Pageant	—
The St. Alban's Historical Pageant	—
Mark Twain at the Oxford Pageant	—
Wipe your Feet	395 ,,
The Inlaid Floor Polisher	315 ,,
Henley Regatta	315 ,,
The Winking Woman	530 ,,
A Humble Friend in Need	745 ,,
Ma-in-law goes to the Fair	555 ,,
The Drunken Motor Cyclist	246 ,,
Father Buys a Moke	505 ,,
Returning Good for Evil	415 ,,
Boulter's Lock—Ascot Sunday	460 ,,
The Magnetic Man	555 ,,

Vitagraph Co. of America.

The Bandits	550 ,,
The Slave	550 ,,
Awkward Man	300 ,,
One-man Baseball	280 ,,
Bunco Steerers	425 ,,
How to Cure a Cold	550 ,,
The Pirates Treasure	715 ,,
Stolen Pig	550 ,,
A Square Deal	425 ,,
Forty Winks	270 ,,
A Horse of Another Colour	425 ,,
Flat Dwellers	450 ,,
The Hero	250 ,,
The Spy	600 ,,
Haunted Hotel	500 ,,
Retribution	770 ,,
Amateur Night	500 ,,
Belle of the Ball	478 ,,
Fun in a Fotograf Gallery	785 ,,

Williamson & Co.

The Brigand's Daughter	806 ,,
Orange Peel	245 ,,
After the Fancy Dress Ball	345 ,,

Walturdaw Co.

Cinematophone Singing Pictures

Church Parade from "The Catch of the Season"	
Four Jolly Sailor Men ("Princess of Kensington")	
Down by the Old Bull and Bush	
Zuyder Zee	
The Yeoman of the Guard—	
Here upon we're both agreed	
Were I thy Bride	
Great Finale to Act 1.	
When a Wooer goes a Wooing	
Child Slavery	500 ,,
The Chiropodist	310 ,,
Good Evening	36 ,,
When the Mistress took her Holiday	400 ,,
Girl from Montana	900 ,,
First Bicycle Ride	500 ,,

Review of the New Subjects.

We believe for the first time since we published our first number, ten weeks ago, a whole week of fine weather has gladdened the hearts of the picture takers. It has indeed been more than fine, for the sunshine has been too brilliant for photographic purposes, for which a clear day is generally regarded as more suitable than one with the over strong light of the past week. We believe, nevertheless, that many subjects have been taken since we last wrote, more than one firm taking a daily subject, and so stocking up for the winter.

Nobody seems to have been busier than the Charles Urban Trading Co., who had a very good collection of subjects to show us. At the head of the list come four films illustrating the annual display at the Reedham Orphanage,—the Boys' Drill, the Girls' Drill, the Babies' Drill and the Boys' Swimming Display.

The first of these, both as a photograph and as a record of some exceptionally intricate evolutions, could give points to many similar pictures in which rigorously trained soldiers and sailors figure, in fact it is our private opinion that very few soldiers could go through the figures which these boys perform with such remarkable exactitude and apparent ease. The station for the camera seems to have been very well chosen, for it was sufficiently elevated to show the whole of the boys and yet was not so high as to sacrifice detail. Of the evolutions which the film shows we cannot say more than that they are uniformly beautiful, while the final tableau is very effective. The applause with which this film is received at the Alhambra is an indication whose value will not be lost upon exhibitors.

Of the remaining sections, the Infants' drill, in which many tiny tots of four figures, will be sure to make an effective appeal. The youngsters drill with pretty rose decked hoops, with a precision scarcely inferior to that of their older fellow pupils. We should, however, advise film buyers to witness the whole of this excellent series which, as can be readily understood, cannot from its very nature be done complete justice to in print.

There is a sufficiently great contrast between the foregoing and the latest Urban trick subject, "The Haunted Bedroom." There is a distinct boom in trick subjects, and Urbans had a good deal to do with creating it, so that it is fit they should produce this capital specimen. The film sets out a number of sufficiently startling incidents which occur to frighten a young gentleman who seeks his bedroom in a semi-inebriated condition. First of all his candlestick takes flight, and when he has recovered that, a ghost makes its appearance and reduces the Johnny to a state of collapse. The ghost is followed by a waiting-maid, in the flesh this time, and carrying a tray of refreshments. One of the bottles emits a jet of mineral water to the dismay of the hero, and the gas brackets also eject liquor.

On the reappearance of the maid, the young man goes to embrace her, and finds the ghost in his arms instead, which vanishes in its turn, and leaves him pressing a chair to his bosom! The young lady reappears shortly, faints, and falls on the sofa. The distressed young man, going to her assistance, finds, to his dismay, that her head has come off in his hands! Worse still, the headless body has the effrontery to rise as though nothing had happened. The head resumes its position, and the lady departs while the gentleman prepares for bed, whence he watches his pyjamas and other garments moving about on their own account. The room itself then revolves, and the young man is almost desperate, when the furniture flies back to its previous position and everything takes on its normal condition once more.

The Urban Co. has also a very interesting film of Mr. Carl Hagenbeck's Wild Animal Park at Hamburg. Mr. Hagenbeck is a naturalist with methods of his own, and he allows the various animals as much freedom as possible, and dispenses with iron bars wherever possible, finding a series of trenches very often sufficient to keep the various species separate. The consequence is that the film seems to picture the brutes in their natural condition. Mr. Hagenbeck is also an experimentalist, and the film shows the results of one of his experiments—a hybrid born of a lion sire and a tiger dam. Practically every animal is shown here in a much closer approximation to its natural haunts than is possible in the ordinary "Zoo," and, as may be imagined, the picture gains considerably in picturesqueness from that fact.

Among the many surprises of modern civilisation none, perhaps, has proved more startling than the development of the kinematograph. Roller skating and Ping-pong paid us fleeting visits, but living pictures, like motor cars and wireless telegraphy, have come to stay. Everyone can call to mind the stir the bicycle caused a few years back, and the village urchin's cry, "Mother, here be a man a-riding on two wheels," still rings in our ears, and has only been superseded by the pictures which enable us "to see oursels as ithers see us." This achievement was considered remarkable, and was still on the lips of the public when the magician's wand was again waved, and we not only saw but heard ourselves as others heard us.

Although the Lord Chancellor thought fit to make us the laughing stock of other nations by placing a ban on Gilbert and Sullivan's brilliant comic opera "The Mikado," and thus depriving the public of seeing and hearing this charming work, the Walturdaw Co. came to the rescue and provided us with living and singing pictures embracing the principal musical numbers of the famous Japanese opera. For this series the firm was singularly fortunate in securing the services of many of the old Savoyards, conspicuously prominent among them being the inimitable comedian Mr. George Thorne, whose unique performance of the character of Koko, the Lord High Executioner of Titipan, is of world-wide reputation, he having appeared in the colossal run of ten months at the Fifth Avenue Theatre, New York, followed by a tour of the United States, South Africa, and all the principal towns and cities of the United Kingdom, besides appearing by special command of Her late Majesty Queen Victoria at Balmoral Castle. The same popular firm contemplate reproducing the entire series of the Savoy operas, so that lovers of these fascinating works, both at home and in remote corners of the globe, will be enabled to delight themselves and their friends, as occasion demands, the Messrs. Walturdaw supplying the whole of the paraphernalia—company, scenery and orchestra. Their next effort will be "The Yeomen of the Guard."

Hepworth's have put out an altogether exceptional picture of the King and Queen at the Dublin Exhibition. Rarely, it is safe to say, has an operator been enabled to secure such prolonged photographs on so large a scale, of any distinguished person. In more than one section it almost appears as though their Majesties had selected their positions purely for the benefit of the kinematograph man! After some preliminary views of the harbour and of the procession through the streets, the King and Queen are seen walking straight towards the camera, between two rows of onlookers, whose cheers His Majesty may be seen acknowledging by lifting his hat. At last the head and shoulders of the Royal pair fill the picture and the operator follows them round so closely that one might almost be inspecting a carefully posed photograph, but for the movement which adds to the value of the picture. A very close view was also obtained of their Majesties as they sat in the carriage ready to leave the exhibition, and this time the operator was at Queen

Alexandra's side. This film is being shown at the Empire and Palace and would be a valuable and never old addition to any repertoire.

Mr. R. W. Paul's two films are "The Cheaters Cheated" and "My Lady's Revenge." The latter has been noticed in our columns and a full description will be found in our advertising pages. The former is, as the title indicates, an instance of a person "hoist with his own petard." The person in this case is a gentlemen who has lost money to his fellow clubmen and takes revenge in the doubtfully honest way of raiding the club in the guise of a policeman. In the end the tables are turned by the members, who tar and feather the hapless "Prosser."

The Vitagraph Co. have a good subject in "The Bandits," and introduce a novel idea by which, as one of the characters looks through his opera glasses, what he sees is represented on the sheet as though it were seen through the glasses, a circular mask giving this effect. The story takes place in Southern Italy, and illustrates an attack by bandits on a carriage containing a lady and gentleman. The attack is seen through the glasses by two tourists who have climbed to the top of a boulder. They haste to the rescue, and a well represented fight ends in their triumph and the discomfiture of the robbers. The film is well photographed and the pretty natural scenery, as well as the incidents of the plot and the effect already alluded to, should ensure its success.

We were unable to give a full account last week of Williamson's latest film, "The Brigand's Daughter." The brigand's daughter is a charming little person who falls in love with a captured artist and assists him to escape. A most effective scene occurs in the escape from the brigand's stronghold, where a bridge is struck by lightning, cutting the fugitives off from further pursuit. This really good film should be seen by all interested. "After the Fancy Dress Ball" and "Orange Peel" are two short "comics" by the same firm that should meet with success. The first named shows the adventures of a man who fails to secure a cab after a "bal masque," which he has attended as Mephistopheles. Really humorous situations are caused by this costume and the film ends with a good laugh. The latter has a particularly good title—"W" titles are often novel. A number of pieces of orange peel are seen in motion on the screen, and gradually shape themselves into the words forming the title.

"The Smoking Chimney" is one of Pathé's latest. The chimney in question emits smoke to the considerable annoyance of a couple of artists who are compelled to work in a studio in its immediate vicinity. They therefore pile a heap of clothes on the chimney and so abate the nuisance, by driving the smoke back into the room where the fire is. Here it pours out in dense clouds and a sweep is sent for, but finds himself powerless to remedy matters. The fire brigade is then called out, and the firemen put their hose up the chimney and direct a strong stream of water into the faces of the artists who are laughing at their joke on the roof, and who have the tables further turned on them by several other firemen who climb to the roof and drench them with water.

Pathé's have also a trick film—Living Silhouettes. The scene opens with a blackboard flying through the air, to become stationary on a easel ready for its reception. A portfolio in the foreground then flies open and a number of pieces of paper fly together on the blackboard, making the figure of a man, which is quickly animated and steps to the floor. The gentleman thus produced in his turn produces a number of other figures, who dance prettily and are then "vanished," after which the showman steps back to the easel, resumes his silhouette appearance and then pealing off section by section resumes his position in the portfolio.

The Gaumont Co. have added films of the St. Albans pageant to those already secured at Oxford, Bury St. Edmunds and Romsey. In this series we go back to a more remote period of history than in the others, and are shown Boadicea leading the Ancient Britons against the Roman invaders in the year 54 B.C. The St. Albans pictures are, in fact, a representation of the first stage of our country's history, and with the subjects already secured at other Pageants, go to make as nearly as possible a continuous record of the principal happenings of 1600 years. When the time comes for the serious utilisation of the kinematograph for educational purposes, the Gaumont Co. will probably have reason to congratulate themselves on their foresight in securing these pictures, which are a complete history course in themselves.

The Gaumont entertainment list contains this week, among other subjects, a comic with a decidedly novel "plot" and the title "Wipe your Feet." A tramp is greeted with the advice indicated in the title by an irate lady whose house he enters with his muddy boots. She rubs the advice in by vigorous action, and the tattered one has it so severely fixed in his mind thereby that afterwards he is feverishly anxious to put it into effect on every suitable or unsuitable occasion. He falls asleep on the doorstep of an imposing house and is found there by a flunkey, who summons his master. The tramp is taken into a beautifully furnished room for cross-examination. There is a magnificent carpet on the floor, and with his recent lesson in his mind, the tramp sets to work on this with so much vigour that the master of the house is seized with the idea of utilising his energy, and putting thick socks on his feet, lets him loose in a room to polish the floor! An amusing conclusion to the film shows the heads of the tramp and his employer reflected side by side in the beautiful shiny surface which the exertions of the former have imparted to the boards.

The central idea of "The Arm Chair," another addition to the Elgé list, is also a novel and amusing one. An old gentleman on seeking to rise from his arm chair finds to his dismay that he is stuck fast. Ordinary efforts at release prove ineffectual and he at lasts makes his way, with the chair, to a friendly engine driver. A rope is attached to the chair and the other end to the engine and while the latter steams away the old gent clings to a post with all his strength. The only result of this is that the rope parts in the middle. Other attempts end with no more success, a gardener trying to loosen the sticking substance by turning a stream of water on the chair and its occupant without result. At last the victim gets a person with an Anarchist appearance to explode a bomb near him, and he is hurled high in the air away from the chair. One can almost see him smiling as he rises, but as he falls a different expression comes over his countenance, for he pitches back clean into the seat he had previously left!

"Returning Good for Evil" is another Gaumont subject. The film shows a poor man's cottage. The child is ill and the man has no money to pay for the medicine which might save its life. He makes his may to a chemist and tries to get the latter to trust him with some medicine, but is rudely repulsed. As he is in the shop the chemist's daughter passes out in charge of a nursemaid, and is then shown entering school. A fire occurs at the school and the girl, on the top storey, has been given up for lost when the man who had received so little kindness from her father comes from the crowd and rescues her—thus returning "good for evil."

NOTICE.—Manufacturers not represented in the above summary of the latest productions, which is consulted every week by buyers of films all over the world, can assure our representative's calling to see their new films by a line to that effect sent to the office.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

KINEMATOGRAPH AS EDUCATOR.

To the Editor "The Kinematograph & Lantern Weekly."

Sir,—In your current issue Mr. Charles Urban is credited with expressing the opinion in his recent pamphlet—"The Kinematograph in Science, Education and matters of State"—that "the entertainment side of the kinematograph has now nearly reached its maximum." Mr. Urban has never made such an assertion, either in pamphlet or in any other form. If your contributor will read carefully he will find that no such construction can be placed upon any expression from cover to cover of the pamphlet. Mr. Urban is one of the greatest living enthusiasts of the kinematograph and its possibilities, and while he strives to enlarge its sphere in one direction, he does not in the least recognise any falling off in another. His views are totally opposite from those with which your contributor credits him, and he is a strong exponent of the fact that the kinematograph is the most powerful entertainment factor of the present day. As to maximums, sir,—talk about maximums in another 25 years!

Education is a different matter, but Mr. Urban recognises the fact that entertainment will not suffer at the expense of education. The kinematograph as an entertainer has arrived, has been made welcome, and is daily proving its right to stay. As a direct educator the instrument is also proving its undoubted value. There is plenty of scope, and it is his ambition to secure for the kinematograph in education the same comfortable permanent home that it has won in amusement.

"W.H.B." also says that the recording of public events is sadly neglected in England to-day. This may be so in many directions, but, by comparison, I know of no other country where such records are so consistently secured.

One other remark your contributor makes which is open to doubt. He says, "It is obvious that the memory of the kinematograph as an educator will be as faint as other school memories in the minds of those whom it is desired to attract by its powers as an entertainer."

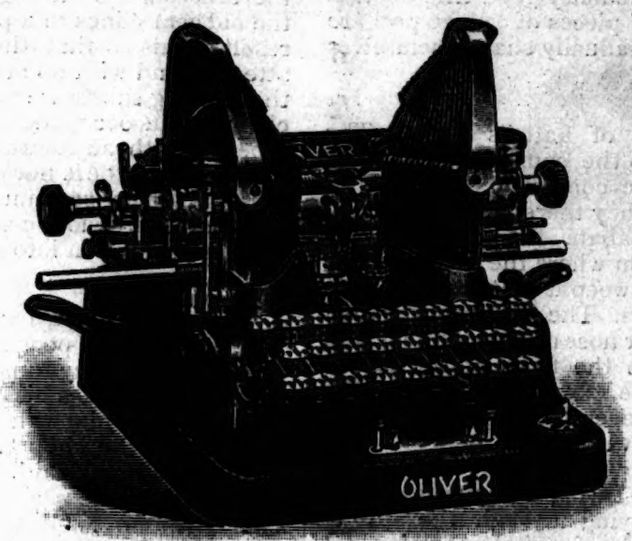
I think he is wrong. The kinematograph in education will go far to remove the very fault he mentions in present educational methods. With the instrument as an educator, the school memories which he now finds so painfully faint will stand out clearly in the case of his sons. School memories are faint with him, because no pictures fixed the lessons permanently; but with the kinematograph this will be altered. Pictures will speak and live in the memory of the scholar when simple oral lessons are forgotten.

Yours, etc.,
THOMAS CLEGG.
Charles Urban Trading Co., Ltd.

[Our contributor was guilty of unintentionally misrepresenting Mr. Urban. The passage in question was written in some haste, and under circumstances which forbade reference to the booklet in question, and we now see that no such opinion as is indicated is expressed in it. What Mr. Urban did say (at the annual meeting of his company and not in his booklet) was that "the film business, as far as catering to private and public exhibitions is concerned, has now reached the practical stage . . . and while the amusement branch of the business will constantly increase, the future mainstay of the business will be through the development and its most important fields, viz, the scientfic, educational and industrial branches" etc.—Ed.]

THE NEW MODEL OLIVER
(No. 5.)

WITH
Ruling Device.
Automatic
Paper Register.
Disappearing Pointer.
Non-Vibrating Base.



WITH
Dust-proof Interior.
New Shift-Key Movement.
Improved Keytops.
Double Carriage Release.

STILL THE STANDARD VISIBLE WRITER. Write at once for further particulars.

OLIVER TYPEWRITER COMPY., Ltd. Head Offices—75, QUEEN VICTORIA ST., LONDON, E.C. Branches and Agencies everywhere.

BRITISH MUSEUM 30 SE 07